

## War Effort First, Says Taylor

### Roth Explains Dimout Rules

Syd Roth, 20th Supervisor, has provided a quite thorough explanation of the new power regulations. They are printed below.

Under Order-in-Council P.C. 5 restrictions in the use of electricity become effective Sunday, September 30th. These restrictions

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### John Cohn Handles 'Movie Quiz' Here

Johnny Cohn, that ubiquitous gentleman who has perhaps done more for the ladies of Canada (at least as far as dishes are concerned) than any other individual, is now exclusive Canadian Distributor for "Movie Quiz."

"Movie Quiz" consists of 26 weekly releases of timely and

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### Care, Profits Vital, 20th Century Theatres' Head Tells Convention

Managers, executives and partners of 20th Century Theatres, third largest circuit in Canada, came from all points in Ontario to be present at the two-day convention of the organization at the King Edward Hotel, Toronto, on September 16th and 17th. It was their second annual meet.

The chief note at the convention, constantly repeated, was one of serving the war effort first in everything, through assisting every drive in every way possible and watching maintenance so that manpower

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### F.-Lieut. Al Glazer Wins the DFC

Proudest film folks today are Mr. and Mrs. Sam Glazer. The Columbia executive just got a wire that his son, Flight Lieut. Al Glazer, has been awarded the Distinguished Flying Cross.

Young Glazer, who used to manage the Strand, Tilsonburg, Ont., has been overseas for a couple of years and shook off a couple of thousand bombings of Malta with a smile.

Every film man's chest puffed right up when the news got around. You'd think each won it himself.

### Quebec Allied Vs. Parish Halls

The problem of competition for regularly licensed theatres in the Province of Quebec by parish halls showing 35mm. films, which has been a sore point with exhibitors in French Canada for some years, has got to the point where action

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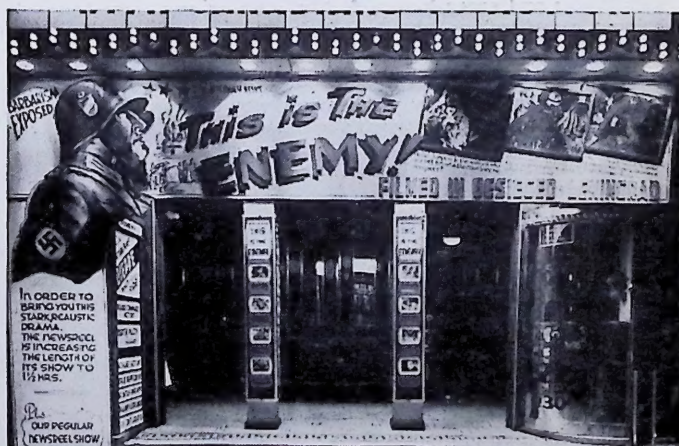
### Public Prefers Duals But Game to Skip 'Em

Despite the fact that the majority of moviegoers prefer double features, 71 per cent. of them are willing to give up one feature for the duration as a means of saving film and the vital chemicals that are used in its manufacture. These facts were brought out in a recent American Institute of Public Opinion (Gallop Poll) survey.

### Mavey's Car Stolen

Charlie Mavey's car was stolen from Toronto and abandoned in Hamilton last week. Can't put Charlie on his feet that way. He's got horses to get around on in a pinch. Might have to deliver films that way soon. "Twenty-three years of prompt, sure and accurate service," says his calendar.

### A Powerful Front



An exterior getup worth remembering is this eye-catching front on the Newsreel Theatre, Montreal, Canada's only newsreel house. "This is the Enemy," in its third week there, has already broken the house record during its first Canadian engagement. It's an hour-long documentary which, when sold well, seems to have great pulling power.

## Regulations Okayed With No Changes

The long-awaited freezing regulations, the subject of much controversy, have been issued by Ottawa through R. C. McMullen, director of the Theatre and Film section of the Wartime Prices and Trade Board. They do not contain a single new regulation but the whole press release, which will be followed later with an official order, is an affirmation of the previous practices and policies of the director.

The much-disputed request for forced selling is absent and the change in the basic period, which would have affected runs, is also missing. Following is the press release:

An Order of the Administrator of Services dated the 16th day of September and effective the 21st day of September res-

(Continued on Page 4)

### Leslie Plottel Joins Empire-Universal

Leslie Plottel, former St. John branch manager of RKO, has separated himself from that exchange and joined Empire-Universal Films as special home office representative.

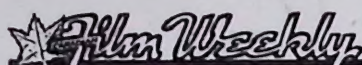
Plottel, very well-known to the trade and popular, had been with RKO for over six years, being formerly located in Toronto, Winnipeg and Calgary.

### ESQUIRE OFFERS TWO GROUPS FOR 1942-43

The Esquire group of 20 pictures are headed by a GEORGE FORMBY, "We Dive at Dawn," "Uncensored," plus a new and important group of 14 Anglo-American productions headed by "Mr. V.," "One of Our Aircraft is Missing" and "Salute John Citizen." Your Esquire representative has full particulars.

(Advt.)





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## Hollywood's War

In direct contrast with some of the criticism levelled at Hollywood for the size, quality and sincerity of its war effort from pictures to enlistments, we have the written comment of Jack Lait, editor of the New York Sunday Mirror.

Hollywood has taken a razzing from many different angles. Ed Sullivan and Jimmy Fidler have had things to say about enlistments; Wolfe Kaufman of the Chicago Sun and Bosley Crowther of the New York Times have criticized the product from a war slant; and Roly Young of the Toronto Globe and Mail recently took a whack at the studios for their pleas that a certain amount of frozen moneys be released. At a meeting held several weeks ago by a group of writers, artists and radio folk interested in stimulating the Canadian war effort, one well-known writer criticized exhibitors for running double-bills that take up time that could be devoted to war footage.

Editor Lait devoted the entire 20-page magazine section of the New York Sunday Mirror to Hollywood, heading his own article, "The Movies Go To War." He writes:

"Hollywood, in the spotlight of the world, is and always has been the object of blatant, ill-spirited criticism. The customers who lay down their chicken-feed at the box-office buy the right to knock the industry. The prissy purists scream for art without sex. Hick legislators want pictures made to reflect only the particular types of morality, political opinion and modus vivendi of their circumscribed electorates.

"Innumerable irresponsible persons have made handsome livings doing nothing but haranguing against Hollywood.

"'Shlr't' groups have used the movies as a target, standing on spurious statistics; narrow-minded bigots have beat their breasts over fictional projection of what we see every day in actuality; the entire business has been damned for the derelictions of isolated individuals; and every human frailty, such as any large body of humans would embrace, has been magnified a thousandfold.

"The writer has spent many weeks in Hollywood, in perhaps three-score visits. He is in intimate acquaintance with the biggest and the simplest workers in the community. He has never been a paid defender of the industry or the colony. But it is his conviction that the people of Hollywood are far more patriotic, far more decent, and far more honorable than those who dwell in the average American center."

The war activities committee, Lait writes, includes the presidents of 33 organizations, with more than 15,000 members. Of Hollywood's 18,000 male workers, 2,000 are already in the armed forces. Right now Hollywood is gathering a billion dollars for the American Victory Bond campaign.

Every part of the industry, regardless of geographical differences, has the right to take pride in the great contribution to the war effort of the United Nations.

So put away your whips, boys. Or better still, use them on the Axis.

### Allen In

Lieut. Gurston Allen, ex-Premier executive now attached to the Directorate of Special Services, Ottawa, was in town over the week end.

### No Pay Boost

The Regional War Labor Board turned down the request of Winnipeg projectionists that an increased cost-of-living bonus be granted them, which would bring it to \$3.65.

## 20th Century Men Meet in Toronto

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and metals could be diverted into more important channels.

Nat A. Taylor, president of 20th Century Theatres, presided over the second day's session. He explained to the gathering that he had been in Ottawa the first day, together with other motion picture industry representatives, for discussions regarding the approaching Victory Loan drive.

Taylor said that the government was anxious to divert the country's increased income into vital channels, such as the Victory Loan, so that reckless and unnecessary spending would be decreased and therefore remove the danger of inflation. The government, he said, had decided that each committee in each city or town should carry one theatre manager.

Most interesting to the delegates was his discussion of theatre operation in wartime. "I am often asked," he said, "that if extra profits are made and the government gets them, why worry? Well, the government needs them and it's our duty to earn them. Also we must keep in training, as it were, for proper and economical operation of theatres. What it took years to develop must be guarded. We mustn't allow our fences to fall away. A soldier doesn't fight all the time but he keeps in training."

The 20th Century chief also discussed personnel during and after the war, the effect of the pass abuse on the problem of maintenance, and the new product.

"This season," he told the crowd, "there will be more good pictures than at any time in history—amazing, since Hollywood has been working under war conditions. The quality is immeasurably greater." A good picture in the opposition house didn't necessarily mean less business but more. "A good picture creates the desire to get the same enjoyment by seeing another one," he explained.

Raoul Auerbach, general manager of the organization, presided over the first day's session. He emphasized the need of harder selling to the public because of the anticipated return of single features and the lack of star names, a war condition. Managers, he advised, must impress projectionists, in particular, with the slogan, "Respect and protect the machine that gives you your daily bread."

Frank Meyers, in speaking, drove home the need of maintenance as a patriotic duty and a necessity. Patrons, he said, should be educated to be careful. Managers should make a checkup as

frequently as possible, since replacements were almost out of the question. Hardware items should be watched carefully or "you'll soon have a glass doorknob beside a brass one."

"Treat the theatre like your own home," he said. "Keep it clean."

Lloyd Mills discussed exploitation matters and Barney Fox spoke on booking problems. Syd Roth explained the new power regulations, which are carried elsewhere in this issue.

The convention sat down to a banquet in the hotel after the second day's session, at which Mr. Taylor presided. Among the speakers were R. W. Bolstad, Morris Stein and H. Freedman. Ben Geldsaler, Sam Ulster and Abe Polakoff were also at the head table.

Stein's remarks were of special interest to the listeners. "I made a list one day," he said, "of what a manager should do. But I never finished the list because there is no end to it. A manager today has duties he never dreamed of before."

The delegates were entertained with several screenings, a party and a golf tournament.

### Celebrate Birthday Of Welland Theatre

The combined staffs of the Park and Community theatres of Welland, Ont., were the guests of Manager and Mrs. J. J. Paul on a recent evening, at Bitner's tea rooms, celebrating the first anniversary of the Park theatre. Mr. Trotter, assistant manager at the Capitol theatre, and M. Jolly, manager of the Community theatre, were among the guests present.

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## John Cohn Handles 'Movie Quiz' Here

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topical subjects, each with a running time of about 10 minutes. The reels are extremely well done, in best Hollywood style, and are both exciting and entertaining. Every patron is given a card with "tear tabs," and the patron matches his or her "I.Q." with "M.Q." There are 8 questions in each reel and the questions are put to the audience pictorially, with Grant Withers acting as Master of Ceremonies. Awards in Victory Bonds or war stamps are offered for the best scores.

"The mechanics of 'Movie Quiz' are simple and are extremely easy for the theatre man to handle. 'Movie Quiz' does not require 'lights-up' and nobody need appear on the stage at all. And what's more, 'Movie Quiz' does not in any way smatter of a lottery. It is dignified and merits exhibition in even the finest first-run theatres," said Cohn to the Canadian Film Weekly.

Incidentally, there is the odd appeal to the public to purchase war bonds and stamps to smash the Axis.

As an indication of how interesting, and how useful in the interests of the war effort "Movie Quiz" reels are, the War Production Board in the United States has already granted the Producers of "Movie Quiz" an allocation on raw film stock.

"All of the trade papers in the United States have highly praised the 'Movie Quiz' reels. 'Movie Quiz' simply capitalizes on the current craze for radio quiz programs such as 'Information Please,' etc., and will substitute the theatre for the home for hundreds of thousands of Quiz fans," said Johnny with a twinkle in his eye.

"We'll see to it that audiences have a lot of fun with 'Movie Quiz' and at the same time the theatres in Canada will enhance their erstwhile fine record in connection with the war effort by placing thousands of dollars worth of bonds in the hands of patrons," concluded the amiable Mr. Cohn.

## For King And Country

Herb Kressler, popular assistant to Win Brown at Regal's supply department, is in the army.

Bob Innis of Columbia's adsales is around in his new suit, current style. He's enlisted in the CASF.

Joe Starkman, assistant manager of the Kent, Toronto, has joined the RCA. His first act in uniform was to bring the company in for a free show.



## They're In Again

In many an Ontario town last week many a smiling face was missing from its customary background of lobby and screen. Said grinning puss belonged to one of the members of this fair domain's greatest group of greeters, theatre managers. In this instance, like all good 20th Century Theatre men and true, they were in Toronto, some 60 strong, sweating, singing, studying, guzzling, guffawing and in general practicing and enjoying some of the last democracy left in the world today. They hello'd each other, examined ways and means of extending the war effort through application to their tasks and reaffirmed their loyalty in King and cause.

Being with them was the mostest of the bestest—like the man on the radio used to say—kind of fun.

## People Come and People Go . . .

But Frank (Pop) Meyers goes on forever. We don't mean the length of his speech either. Pop drew a laugh when, showing the influence of the headlines, he referred to "the leaning tower of Asia." Pisa is correct—but was Pop so far wrong? And his heart-warming, mouth-watering onions, nurtured in soil nursed by Lake Ontario and tended by him, were grand when the boys did justice by them at Nat Taylor's sumptuous shack in the suburbs . . . Charlie Stephenson, ye olde timer, was missed this year, not being up to it, and so was Pete Harrison, who wasn't too sick to send a telegram. Another casualty of the changeable weather was Comptroller Harry Mandell, also bedded—but with bronchial pneumonia. Oh yes, Stuart Smart, being under the weather, reported at the sessions then buzzed off to more beneficial surroundings.

## Hammering the Ivory Horseteeth

Spirit and voice-lifting was the plain and fancy piano pounding of Paul Frost and Chuck Smith, who used to be radio features. The boys hit it up during the dinner session, Chuck cheer-leading and Paul rendering a few ditties in his highly professional manner. The news that big, smiling Chuck was headed for the navy drew cheers and this led to Dick Freeman getting a big hand when it was made known that he has two sons overseas . . . For the first time it was possible to tell Stu Gillespie and Bob Berezin apart, the latter now sporting a moustache. Barney Fox confessed that he can only tell which is which when he hands one the other's booking and gets an explanatory beef. Stu, in Oshawa, and Bob, in Ottawa, are switching posts. The patrons will never know the difference.

## More Loose Lines

Martin White showed up in his new suit—a CASF uniform. . . . Someone started a false alarm about Lloyd Mills birthday and that's all the excuse the boys needed for some prize singing. True or not, they liked it so much that they handed Sid Roth the same rigged-up greeting . . . The bunch looked at "Yankee Doodle Dandy" at Nat Taylor's house and liked it. . . . Meyer Axler had just about enough gas to get some of the boys back to the hotel and after the kind of ride he gave them they were sorry they didn't walk the six miles. . . . Fred Thompson told me a raft of appealing stories about what people did with the money won at Foto Nite. Some would draw tears and others would bust your seams laughing. I'll print them soon.

## And So On

I had a great time swapping insults with Harold Smith and Harland Rankin. Harland gave everyone a gag novelty, refusing to be fazed by the fact that they were leftover "made in Japan" stock . . . Cut some conversational slices with Len Herbert, whose staff got up at 9 a.m. to greet him on his birthday. . . . Tommy Mascaro rode me for referring to him here as Tony occasionally. Young Tommy Mascaro, Jr. was at the sessions, being on his way home from a summer on the boats. He's studying for the ministry. A real nice lad . . . Barney Fox, head booker, gave Ben Ulster credit for originating the laugh show, something to be proud of . . . Lloyd Mills, he of the unfailing good nature, was busy making everybody happy.

## Quebec Allied Vs. Parish Halls

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is being demanded from the distributors to solve it.

A while back the Quebec Allied Theatrical Industries, an exhibitor body of all classifications, passed a resolution requesting that the distributors stop the renting of 35mm. films to certain halls, namely parish halls in Matane, Joliette, New Carlyle-Stella, New Richmond, Three Rivers and the Centre de'Amusement in Thetford Mines.

Each of these towns has a theatre in it or in the area, the patronage of which is being cut down by the showing of standard-sized films, booked in the usual manner, in parish halls. These places, being on church property, pay no taxes of any kind, from real estate to amusement, and are thus able to induce patronage away from the regular theatres by charging a smaller fee.

It has been claimed that the chief difficulty for the distributors in meeting demands that they stop the supply of films to parish halls is that ruling of the Theatre and Film Section of the Wartime Prices and Trade Board which says that product must continue to those holding contracts during the basic period. Director R. C. McMullen, however, said that the matter had not been placed before him as yet, though he had heard unofficial complaints from exhibitors, who felt that the parish halls should be forced to meet fire regulations, amusement tax, etc.

Another interesting aspect of the situation is that the parish halls do not have to meet the fire regulations imposed on theatres. In Quebec no children under 16 may attend the theatre because of legislation passed after a tragic fire some years ago. Even Walt Disney's "Dumbo" was kept from being an exception despite the many pleas for its showing. It is felt that the parish halls should be forced to meet the same regulations as theatres if used for the same purpose.

## Managerial Shifts at 20th Century Houses

Twentieth Century Theatres has announced some switches in its staff. John Kurk will leave the Elgin, Ottawa, where he is assistant manager, to replace Charles Smith, manager of the Royal, North Bay, who is headed for the navy. Ernie Reid, assistant manager at the Vanity, Windsor, replaces Kurk.

Bob Berezin of the Elgin, Ottawa, and Stuart Gillespie, Marks, Oshawa, switch posts.



# Digest of Reviews

## MOON AND SIXPENCE (United Artists)

From Somerset Maugham's book about the life of Gauguin, classic French painter, the studio has turned out a moving and very scenic drama that changes to Technicolor for its big scene. George Sanders, in presenting the soul of a heel, proves himself to be an actor who has been neglected from a standpoint of major roles up till now. His morbid characterization should fall right in with the proved audience taste for that sort of thing of late. In it also are Herbert Marshall, Doris Dudley, Eric Blore, Albert Basserman and many others. The backgrounds are Paris and Tahiti.

## MASK OF NIPPON (United Artists)

World in Action series

This newest of the National Film Board documentaries is one of the best yet, if not the best. It shocks the audience into rapt attention with the opening shots and continues the same fast and engrossing appeal all through while revealing the planned perfidy of Japan.

## BUSSES ROAR (Vitagraph)

Spy story about an attempt to plant a bomb on a bus as a beacon for submarine shelling. Somewhat exciting. Richard Travis, Julie Bishop and a host of new faces.

## REGULATIONS OKAYED WITH NO CHANGES

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apply to all theatres in the area south of a line drawn from Parry Sound through Huntsville to Pembroke and including the municipalities bordering on that line. North Bay, Sudbury, and Creighton Mines are therefore exempt from these regulations at the present time.

Shadow boxes, lighted cutouts and lighted easel frames are prohibited.

All lights and Neon on marquee are out with exception of one-half watt per square foot on veiling of marquee only. To determine the area of your marquee—if rectangular—multiply the length by the width—if semi-circular multiply the length by the deepest point of width and take one-quarter of this area. If triangular multiply length by widest point of width and take one-half of this area. In calculating the amount of street light under the marquee, the total wattage used in the box office (if facing the street line) must be deducted from wattage allowed from ceiling of the marquee, but the area of the box office may be included as part of ceiling area.

Five watts per lineal foot are allowed for outside lighting of entrances and exits but where the front entrance doors are directly adjoining the marquee or street line, no extra illumination is permitted.

Electrically illuminated signs on inside walls of buildings that are used to guide patrons to exit are permissible on the basis of five watts per lineal foot, and this wattage is not included in calculating inside illumination—no electric heaters are permitted inside the box office or anywhere else in the building, but where an electric heater is necessary in the box office, a permit may be obtained from the local power controller.

Stage lights, flood lights, foot lights, spots, flares, faders, or effect machines are prohibited without a special permit. This, of course, prevents the use of the stage or flesh shows, meetings, etc. without permission.

Outer Lobby, Inner Lobby, Foyers, Auditoriums, Balconies:

Total permissible illumination is 40 watts per 100 square feet; but if deemed insufficient (Section 2 Paragraph 7) extra lights may be used "not greater than is necessary for public safety."

Aisle lights are included in calculating for interior lighting. The balance of permissible wattage in auditorium should be so distributed so that illumination at present in use in the wall brackets is least disturbed; but sufficient wattage should be left for ceiling lights in case of emergency.

In theatres where Neon is used in interior lighting, calculate the wattage on

the basis of one foot equals eight watts. Ladies' Rooms, Men's Rooms, Cosmetic Rooms, Offices:

These are permitted illumination of 40 watts to 100 square feet. Torchiers, luminaires and other fancy lightings should be dispensed with as these are wasteful types of lighting. Illuminated signs directing patrons to these rooms must be included in the wattage allowed for the interior. Same applies to the projection room.

Under paragraph 2 Section 2 Candy vending machines may be lighted.

Parking lot must be reduced a minimum of 20% of present consumption.

There are a few general remarks to point out in reference to marquees and their maintenance. Because the illumination is out, we will be inclined to neglect maintaining the marquee properly. If when victory comes and we want to be able to immediately use the marquee, periodic examination of marquee will be required.

See that the caretakers use only their regular work light or floor lamp for cleaning and not the house lights.

All lamps in the marquee should be removed and the threaded portion of the lamp covered with a thin coat of vaseline, being careful not to cover the contact point, and then replaced.

Where the flasher mechanism is located on the marquee itself, the motor and points should be removed and coated with a light coat of vaseline.

Where only a portion of a marquee circuit is going to be used, it is inadvisable to remove the lamps as the weather will soon destroy the socket bases. It is also not good practice to loosen the unused lamps sufficiently so that they will not light. Vibration will ruin them and the danger of working loose and falling out is also to be considered. Most theatres have been saving their old lamps for salvage, and they now can be substituted for those required as mentioned above.

In most theatres the connected load is read on a demand meter, in which case the reduced load will automatically be recorded and the following invoices will show a corresponding reduction. Where, however, a flat rate prevails, all unused circuits must have the fuses removed and the local authorities satisfied that a genuine reduction in load has occurred, or they will not allow for the lesser consumption.

In conclusion let us remember that we must co-operate 100% with the authorities. They must find 250,000 H.P. to keep our war plants going, and if they don't get the support of us all, we may reasonably be sure that further restrictions will come along, and needless to say they will be much more drastic than those just outlined. Bear in mind that your theatre is still the brightest spot in town.

## ROTH EXPLAINS NEW DIMOUT INSTRUCTIONS

(Continued from Page 1)

pecting the rental and exhibition of moving picture film sets out in Order form the general principles which have guided the Administrator in connection with these matters.

The Order does not deal with the price of film to the exhibitor. The question of price which may be charged by a distributor to an exhibitor for the rental of product continues to be governed by the Wartime Prices and Trade Regulations.

Admission prices charged by individual theatres are dealt with to some extent. The number, class, type or location of seats which were on the 11th day of October 1941 allotted to any price range in any theatre may not be changed. The holidays on which evening prices may be charged in the afternoon are set out in full in the Order. Except by permission of the Administrator admission prices may not be increased of any "added attractions", including name bands, variety or vaudeville acts and personal appearances, but provision is made to continue the practice of charging an increased admission price on New Year's Eve in those theatres which did so on New Year's Eve 1941, and it is also provided that such increased admission price may be charged notwithstanding that the exhibitor discontinues the practice of giving or offering premiums or favours to customers on such occasion.

Premium policies are frozen. An exhibitor who had a premium policy in effect during the basic period (that is, the 15th September to the 11th October 1941) or during the month of August 1942, or who during either of such periods conducted "Bank-Nites" or "Foto-Nites" may continue to do so. No other theatre may commence giving premiums or may hereafter conduct "Bank-Nites" or "Foto-Nites." In those cases where a service fee has been charged for premiums, this may be continued but the service fee may not be increased and no service fee may be charged if a fee was not charged during the basic period.

The use of trucks for advertising purposes by an exhibitor or distributor is prohibited.

Effect is given to the administrative rulings which have been designed to maintain the flow of product along the lines established during the basic period. The term "basic contract" as defined in the Order is a contract for not less than six feature products and is either the contract for the product of the 1940-41 releasing period or a latter contract entered into on or before the 11th October 1941 for the corresponding product in the same run and zone of the 1941-42 releasing period. In addition, the definition contemplates that any contract for product of the 1941-42 releasing period which the Administra-

tor approves as such shall be regarded as a basic contract. This latter provision is to make it clear that the administrative rulings made to date are not affected by the provisions of the Order. The Order then provides that neither the run, clearance nor priority enjoyed by any exhibitor in any theatre under a basic contract shall be changed in that theatre with respect to the corresponding product of the same producer of any subsequent releasing period. It is also provided that the constitution of zones shall be fixed as they existed on the 11th October 1941.

Having regard to the possibility that the volume of new product may diminish substantially at some time in the future and to the fact that exhibitors' admission prices are frozen, provision is made for distributors to submit proposed groupings of their feature product to the Administrator for approval. The Administrator is given power to approve or vary any proposed groupings and no contract for the rental of feature product is valid unless and until the grouping has been approved or determined by the Administrator.

The distributors are prohibited from making the rental to an exhibitor of any product of any producer conditional upon the rental of another class of product of the same producer or any product of another producer.

The Order does not represent any change in the policies that have been followed by the Administrator of Services but it sets out in convenient form readily available for reference what those policies have been in so far as they can be shortly defined within the limits of an Order of this nature.

An Administrator's Order does not in any way derogate from the other powers conferred upon the Administrator by the Board and the powers conferred upon the Administrator of Services under Board Order 99 continue in full force and effect. The Administrator may from time to time grant exemptions, permits or authorities under the terms of the Order and issue general or specific instructions or directions with respect to any of the matters dealt with therein.

Copies of the Order are being mailed to every exhibitor and distributor in Canada.

## Plottel Is Prexy

Joe Plottel was elected president of the Toronto Film Board of Trade last week at its annual meeting at the King Edward Hotel, Toronto. Harry Painter became vice-president and Ed Wells continued as secretary.



# Red Cross Society Praises Industry

The report of the National Publicity Committee of the recent Canadian Red Cross Society campaign has just been issued and praises the motion picture contribution to the general success of the effort. The mark aimed at was \$9,000,000 and this was exceeded by \$978,615. The industry itself contributed \$31,000 through a committee headed by Nat A. Taylor and Gordon Lightstone.

Film stars, such as Joan Fontaine, Barbara Stanwyck, Walter Pidgeon, Claudette Colbert and Anna Neagle were connected with the radio contribution to the campaign, making gratis broadcasts over the CBC network.

Reprinted below is that section of the Society's report dealing with the motion picture end of the campaign:

Because of the emotional appeal of the Red Cross, an important factor in the success of the campaign was motion pictures. Months before the campaign, Colonel R. S. McLaughlin, Oshawa, offered to underwrite a film for the Society with a view to its use during a campaign. Production was got under way early in December, 1941, and Mr. Gordon Sparling, Director for Associated Screen News Limited, was sent overseas to photograph scenes of the work of the Society in Britain. The author of the scenario was Mr. T. R. Elliott, then of MacLaren Advertising Company Limited and now Public Relations Officer for General Motors of Canada. This film, "There, Too, Go I"—featuring Her Majesty the Queen and Miss Anna Neagle—was completed two weeks before the opening of the campaign and was shown in 545 Canadian theatres during the week prior to and the two

## Movies Helped Put \$9,000,000 Drive Over by Private and Public Boosts

weeks of the campaign, which would cover all the large theatres in Canada and probably two-thirds of the seating capacity. The Society owes a great debt of thanks to Colonel McLaughlin.

The contribution of the motion picture theatres merits special mention. The extent to which the motion picture theatres lend themselves to patriotic work is well exemplified in the Canadian Red Cross Society's national campaign. Not only did the Motion Picture Distributors Association bear the cost of the actual shipping and distribution of the films but each theatre which used the Canadian Red Cross film did so entirely gratuitously. The theatres derived not one dollar of revenue from their work in this connection. It represents a sterling patriotic contribution to a great cause.

In its earliest stages the preparation of the film "There, Too, Go I" had to be regarded as a highly confidential matter and it was not until the film was completed that we were able to divulge sufficient information to enlist the great co-operation which we enjoyed at the hands of our Motion Picture Committee and the Motion Picture Distributors Association. As soon as it became feasible to do so without violating any of the conditions with which the making of the film was surrounded, we asked the Hon. J. Earl Lawson, K.C., to form a Motion Picture Committee, to lay the facts regarding the film before the distributors and the motion picture industry and to enlist their full assistance in exploiting the film. To all of the members of the committee of which Mr. Lawson acted as chairman, must go the grateful thanks of the Canadian Red Cross Society. Undoubtedly a great deal of the success of our entire publicity program and a great deal of the success of our drive for funds hung upon this splendid co-operation. The members of the Motion Picture Committee were:

The Hon. J. Earl Lawson, K.C., Chairman; Colonel John A. Cooper, Vice-Chairman; Miss Ray Lewis, Secretary; T. R. Elliott, Oscar R. Hanson, T. J. Bragg, Morris Stein, J. F. Meyers, H. T. Long, N. L. Nathanson, J. J. Fitzgibbons.

Shortly after the above committee was formed a private showing was held for the leaders in this field of entertainment and the picture was exceptionally well received. An intricate system for the showing of the film was worked out by the Canadian Mo-

tion Picture Distributors Association which assured the greatest possible coverage within the three-week period. Twentieth Century-Fox Corporation, Toronto, which handled the distribution in Ontario, reports the reaction of the exhibitors to this picture as follows:

"From various reports received from the exhibitors who have shown this film, I learn that it was very well received, and in fact many times we were advised that it is without question the best film of this nature which has been distributed in this territory."

Comments from the other distributors across the Dominion: Regal Films manager, Vancouver, declared:

"I have spoken to several independent and circuit managers and they all rate this reel very highly. I have never heard one unfavorable comment which is very unusual in our business. No matter how good a feature or short subject may be, there is always someone ready to criticize it, but not in this case."

Regal Films manager, Calgary:

"I may say that I spoke to several of the theatre managers and bookers, and they advised me that they were of the opinion it was a very fine reel, everyone who saw it enjoyed it, and it was a pleasure to show same in their theatres."

Paramount manager, Saint John:

"The comments on this subject were excellent. Every exhibitor that was interviewed expressed satisfaction with the subject, and they all agreed that the patrons

thought it was a really worthwhile subject."

At the request of the Academy Theatre, Hollywood, California, the organization responsible for the world-famous Academy Awards, a print was sent for inspection with a view to the film competing for the documentary award of 1942.

A two-reel 16mm. film entitled "The Light That Shall Not Fall" was produced for the use of the Divisions during the campaign, the cost being included in the National campaign budget. This was for use in factories, large stores and audiences outside of theatres.

Two newsreel trailers were also made and shown in theatres during the campaign. In addition a newsreel story of the opening parade in Toronto was used nationally.

This program was adequate to cover all theatres a week before the campaign and the two opening weeks.

## Hard to Believe—But True, Yessir

United Artists has the best of evidence of the power of reissues in Canada in the Orpheum, Montreal, engagement of "Blockade" and "House Across the Bay."

"Blockade" is a story of the Spanish civil war and, teamed with "House Across the Bay," it is in its fourth week.

What is more remarkable is that the Orpheum is a first-run house charging 60 cents.

This is good news in view of future curtailment of product. The boys will be able to cash in on old stock.

## The Man Who Is Around When You're in Trouble

The fellow who can save you money and service you by remote control, is ever present when you want to buy. But, when equipment troubles beset you and there is an S.O.S. for Service, count on him among the missing—a casualty of cut-rate selling.

Despite all arguments to the contrary, we still believe that a well stocked Theatre Supply and Service store is a necessary adjunct to successful theatre operation.

To maintain your source of supply and service for routine and ever present need of emergency service, is well worth the fair rate of profit we charge.

Since this is your picture, some day AND MAYBE SOONER THAN YOU THINK, you need our service.

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### Current Releases

#### PAPER BULLETS

Famed Alan Ladd, Joan Woodbury, Vince Barnett, Jack LaRue

Vice and murder in the City Hall!

#### GAMBLING DAUGHTERS

Cecelia Parker, Roger Pryor  
Gambling and Romance  
don't mix!

#### MR. CELEBRITY

Buzzy Henry, James Seay, Doris Day, Clara Kimball Young, Francis A. Bushman, Jim Jeffries

Do you remember? Highly dramatic!

#### REG'LAR FELLERS

Sara Padden, Billy Lee, Roscoe Ates

A famous comic strip in the movies now!

#### THE DEVIL BAT

Bela Lugosi

The Horror Man at his best!

#### DESPERATE CARGO

Ralph Byrd, Carol Hughes  
Piracy in a plane over the Caribbean!

#### JUNGLE MAN

Buster Crabbe, Vince Barnett

Action and drama in the jungle!

#### HOLD THAT WOMAN

James Dunn, Frances Gifford  
A bit of music, a bit of comedy, a swell musical

#### MISBEHAVING HUSBANDS

Ralph Byrd, Esther Mulr, Harry Langdon

Hubby ran wild until wifey took aim!

#### SOUTH OF PANAMA

Roger Pryor, Virginia Vale  
Mystery, mirth, melody

**Producers Releasing Corporation**

LIMITED

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277 Victoria St., Toronto, 2, Ont.

Watch for

"THE YANKS ARE COMING"



Contributions to this column will be greatly appreciated from any member of the motion picture industry, from coast to coast, whether he has chain affiliations or is strictly independent.

Address all letters to "What Did You Do?" c/o Film Weekly, 21 Dundas Sq., Toronto, Ont.

**R**ALPH TIEDE, Century, Trenton, distributed several thousand small folders, front cover bearing a number, copy below reading "Is this one of the lucky numbers? Turn the page for more details." Inside spread carried copy of the attractions playing during the following two weeks. Also small footnote advised that the pamphlet was exchangeable for a complimentary, if the number on the front cover of the pamphlet corresponded with numbers posted in the lobby. Local merchants carried ads on back page which covered half the cost of the folder. The front cover of this pamphlet did not resemble the ordinary theatre programs, so many opened it up to see what it was all about.

**L**EO COYLE, Granada, St. Catharines, on the opening of the serial, "The Green Archer" organized a Green Archer Club amongst the children, distributing 1000 membership cards. An archery contest was held on a large empty lot opposite the theatre. Two hundred children were present at the opening and had a very interesting contest with bow and arrow.

**P**RESTON SALTER, Community, Hamilton, issued cheques, reading "Issued to — 1000 and one laughs — charge to 'Blockheads' and 'Go West.'" These were distributed to homes and deposited in mail boxes. On the marquee, copy read "All side aisle, reserved for loud laughers."

**J**OE PAUL of the Park, Welland, cooked up quite a tasty stew for his first anniversary celebration, which lasted for several nights and was duly noted in the local paper.

Joe gave away passes to people whose sons were on active service, as well as carrying on a lucky contest. Three people a night were picked to get passes, war savings certificates and several certificates worth \$5 each.

The Park, through Joe's efforts, won much good-will locally, where Joe Paul is one of the most popular members of the community.

**B**OB BROWN, Elgin, Ottawa, put on a lively campaign on "Talk of the Town." In the newspapers he ran advance teaser ads. 5000 teaser cards were used in restaurants, banks and parked cars all over town. Nightly spot announcements over the radio, background music playing "Talk of the Town." The cost of this was a couple of passes.

Stenographers shorthand contest, in a neighborhood paper, brought plenty of replies and much interest, also window tieups with department stores and a tieup with Life magazine. A one-sheet blow up of the feature was headed "Life's Movie of the Week." This was put out front right after the magazine hit the stands. Several stores carried co-op cards on their particular merchandise being the "Talk of the Town," etc. In fact, everything from hamburgers to dresses were the "Talk of the Town."

**G**EORGE McEWAN, Geneva,

Orillia, arranged window displays with Woolworth's and Loblaw's Groceteria, which were most attractive to the passing throngs. A mirror was placed on the floor of the window, with a lady doll standing in the midst of spilled jam—the title of the picture being "Lady in Jam." On "Dr. Jekyll & Mr. Hyde" a chemical equipment from the high school laboratory, was displayed splendidly in another store window, with attractive copy. Teaser cards were tied up with all barber shops reading "If our hair tonic doesn't etc. etc. see 'Dr Jekyll.'"

**F**OR "Badlands of Dakota" Stu

Gillespie, Marks, Oshawa, displayed a cutout in a store window previous to opening date. This cutout was in the shape of a covered wagon, and after the opening date, Stu attached it to the rear of his car.

#### Cpl. Rosefield Lucky

Corporal Jack Rosefield of the Irish Regiment, heading home to Hamilton on leave, got a shaking up when his car turned over on the highway. He's the son of Esquire's Lou Rosefield.

## PRC Has 13 New Features Ready

Producers Releasing Corporation seems to be coming along in great style since its re-organization. There has been a marked improvement in the use of known players as well as in the quality of the pictures.

The company has entered the new season with 13 features finished. Some releases:

"Prairie Pals," featuring Art Davis, Bill (Cowboy Rambler) Boyd and Lee Powell, Sept. 4; "A Night for Crime," with Glenda Farrell and Lyle Talbot, Sept. 15; "Border Roundup," featuring George Houston, Al St. John and Smoky Moore, Sept. 18; "Tomorrow We Live," starring Ricardo Cortez and Jean Parker, Sept. 29.

So far Famous Players and Odeon have bought 12 of PRC's new features. This represents increased business with the major chains and Harry Allen, PRC chief in Canada, who made the deal, says that this is just the big circuit part of the story. The Independents are booking and buying on an increased scale also.

## "Moscow Strikes" Big

Public interest in the Russ war effort, as pictured in films, is growing rather than abating. "Moscow Strikes Back," Esquire's release, did record business the first week and strong grosses the second in its first Canadian engagement at the Plaza, Vancouver.

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# Snips and Snaps . . .

## Meditation



**MADELEINE LE BEAU**—the beautiful French refugee—will be seen in support of Humphrey Bogart and Ingrid Bergman in Warners' sensational melodramatic romance, "Casablanca."

## Technique



Charles Boyer and Rita Hayworth in 20th Century-Fox's "Tales of Manhattan," a tale of a coat which has countless stars to tell it.



By TAP KEYES

"Mrs. Miniver" set a new style in war films. More pictures of the men and women behind the men and women behind the guns are under way. There's a fine picture in England along those lines called "John Citizen." Now MGM, which made the Walter Pidgeon-Greer Garson starrer, has purchased a scenario called "Homecoming," which, according to one authority, will salute those "who stay behind to see that the things that are won on the battlefield are not lost at home" . . . And here's a curious, human and romantic note about "Mrs. Miniver." Greer Garson, it has been announced, will marry Richard Ney, who plays her son in the film.

A coming picture, now scheduled for production, should be the merriest thing to reach the ear and eye in a long time. It will be called "Gentlemen, Be Seated" and it will show the history of the minstrel show . . . Don't think army men are too tough to be sensitive. Kay Kyser's next is "Right About Face," the story of a prizefighter—but only because the US Army didn't like the kind of military fun the picture was going to make . . . An interesting radio program for fans will be the one which will originate in Toronto shortly under Ken Soble's direction. It will be a preview of a new picture, with the comments of those gathered going over the air, as well as actual dialogue from scenes in the picture.

A host of American stars will be heard over the air from CBC stations for the next Victory Loan drive. The stars will visit and broadcast from this side. . . . Hollywood was saddened by the death of J. Walter Ruben, husband of Virginia Bruce. Ruben, a producer, was only 43. . . . You'll soon be missing double bills whether you like it or not. The American government is expected to issue an order banning double features. This affects Canada because Hollywood will stop making so many pictures. . . . That will also kill the "B" picture as such. Of course, many an "A" turns out to be a "B" when shown.

For the first time in many years Russia will show American films. A buying commission has been authorized to deal with Hollywood studios. The Soviets have thought that certain American customs, such as drinking, etc., were evidence of a kind of life they wouldn't care to teach the Russians, who were reshaping their Society. So the films will be hand-picked. . . . There'll be no getting away from war films from now on. Somewhere near 300 films made or started in Hollywood since March have war themes. But preparations are being made so that there will be plenty of the other kind also.

The Germans got up their own newsreels of the Dieppe raid. Since they were caught napping, they didn't have cameras handy but that didn't stop them. The newsreels they showed of the raid were so obviously faked that critics in neutral countries, in which they are showing, laughed out loud. . . . W. C. Fields, famed for his drinking capacities, explained to Gene Fowler, the writer, that he drank for his insomnia. "Does drinking put you to sleep?" asked Fowler. "No," answered old mumble-fumble-stumble. "It makes me happy to stay awake." . . . Jimmy Stewart, in the army, is romancing Dinah Shore.



## Eye-Catcher



PRC's Ann Corio displays some veiled leg art in a scene from "Swamp Woman."





# Thanks to Columbia!

## Double AA Stars in Double AA Attractions

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CARY GRANT  
RITA HAYWORTH  
ROSALIND RUSSELL  
FRED ASTAIRE  
JEAN ARTHUR  
JOEL McCREA  
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EDWARD G. ROBINSON  
GLENN FORD  
LORETTA YOUNG  
LINDA DARNELL  
HUMPHREY BOGART  
RANDOLPH SCOTT  
JANET BLAIR  
JACK OAKIE  
DON AMECHE  
BRIAN AHERNE  
PAUL MUNI

TALK OF THE TOWN  
NOW PLAYING

MY SISTER EILEEN  
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YOU WERE NEVER LOVELIER  
RELEASE DATE 10/8

COMMANDOS COME AT DAWN  
NOW IN PRODUCTION AT VICTORIA, B.C.

SOMETHING TO SHOUT ABOUT  
AWAITING RELEASE DATE

THE DESPERADOES (*Technicolor*)  
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FRIGHTENED STIFF  
IN PRODUCTION

DESTROYER  
NOW SHOOTING WITH THE CO-OPERATION  
OF THE U.S. NAVY

Not 1 or 2  
But 8 Definite Big Ones!

*Thanks Again*

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